Preserving Digital Art: Directions and Perspectives

30th March 2011, Innovation Centre, Central St Martin’s College, Holborn, London

Introduction
Emerging tools and services for digital preservation are typically built around the long-term needs of archives, libraries and research centres. The needs of art museums and galleries are surprisingly absent from much of the debate in digital preservation even though these institutions have considerable skills and statutory requirements to safeguard large collections for private and public good. Innovations in contemporary art means that the traditional skills of the conservator need to be supplemented, and in some cases radically changed, to take account of new and sophisticated forms of digital creativity. Moreover its subtle and complex demands means that preservation of digital art offers a practical basis for innovation and assessment of the sorts of tools and services which will be required to ensure our digital memory is accessible tomorrow.

This DPC briefing day will provide a forum for members to review and debate the latest development in the preservation of digital art. Based on commentary and case studies from leaders in the field, participants will be presented with emerging tools and technologies and will be encouraged to propose and debate new directions for research. The day will include a discussion of key

- Preservation of software and software-based art
- Access documentation and retrieval of online art
- Emerging tools and policies for preservation

Who should come?
This day will be of interest to:

- Collections manager, curators and conservators with interests in contemporary art
- Tools developers and policy makers in digital preservation
- Innovators and researchers in contemporary art and conservation
- Innovators and researchers in computing science
- Vendors and providers of collections management services in cultural heritage

Places are strictly limited and should be booked in advance. Priority will be given to DPC members: full members are invited to send up to five delegates and associates are invited to send one each. Non-members are welcome at a cost of 75 pounds per person.

Register online at: http://www.dpconline.org/events
Preserving Digital Art – Directions and Perspectives

Provisional programme – to be confirmed on the day

30th March, Innovation Centre, Central St Martin’s College, Red Lion Square, Holborn
London, WC1

1030 Registration and Coffee

1100 Welcome and introductions (William Kilbride, DPC)

1110 The nature of the problem,
Prof David Duce, Oxford Brookes University

1130 Collecting, conserving and managing digital art – an institutional perspective
Pip Laurenson, Tate

1150 Digital Art Online: perspectives on user needs, access, documentation and retrieval
Leo Konstantelos, Glasgow University

1210 Curating, Commissioning, and Conserving: Digital Art in Practice
Sarah Cook, CRUMB, and Jon Thomson, UCL

1230 Discussion and questions

1300 Lunch

1340 Preserving digital art: Art Theory, Methods and Experimental Applications
Perla Innocenti, Glasgow University

1400 Preserving the software in software based art
Brian Matthews, STFC

1420 TBC
Patricia Falcao, Tate

1440 Coffee

1500 Discussion: what is to be done, why and by whom?

By 1600 Close

The Innovation Centre of Central St Martin’s College is entered via Red Lion Square. Nearest tube station is Holborn and buses 159,68,91,168,171,188,243,521,X68